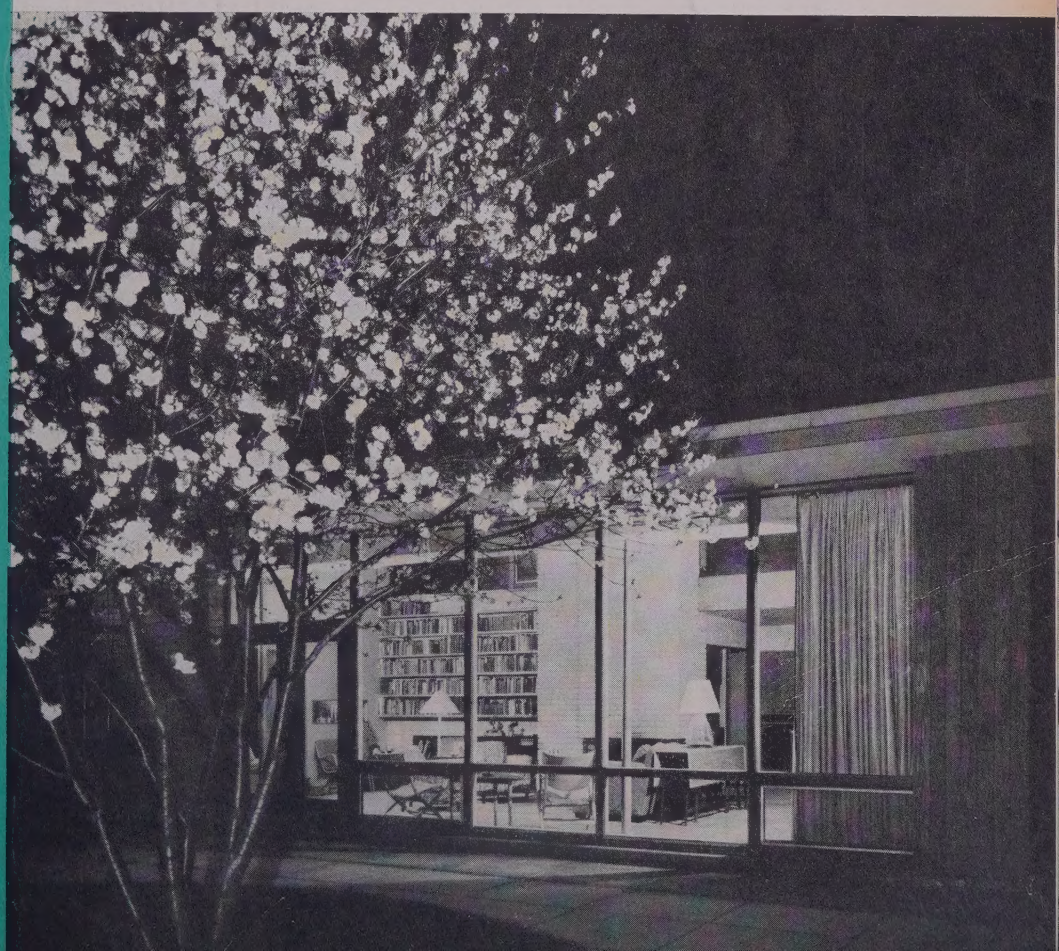
JOURNAL

ROYAL ARCHITECTURAL INSTITUTE OF CANADA



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CANADA BUILDS
HOW THE ARCHITECT HELPS INDUSTRY BUILD BETTER

By JOHN CAULFIELD SMITH, M.R.A.I.C.

ARCHITECT'S DRAWINGS ACCURATE

After preliminary sketches are approved by owner, architect proceeds with final drawings. These are neat, complete, easy to read. They give dimensions, schedules and other information in detail, help to guard against misunderstandings and possibility of charges for extras.

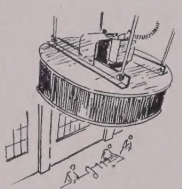
SPECIFICATIONS CAREFULLY WRITTEN

Architect works as closely with the owner in preparing the specifications as he does in preparing the drawings. Specifications cover items relating to construction which cannot be shown conveniently on the drawings. Both drawings and specifications are documents that form part of the contract.

FINDS RIGHT SOLUTION

Architect will make preliminary sketches — often dozens — until satisfied he's found the best solution to the owner's problem. Looking ahead, he provides for future expansion as well as present needs. Being familiar with modern industrial practices, no time is lost explaining them to him.

WARM WORKERS ARE GOOD WORKERS



Projection heater, with accurate thermostatic control, is mounted high above the assembly line. Architect knows important influence comfort has on productivity, uses appropriate heating equipment to keep employees warm and snug, even though storms or gales may be raging outside.

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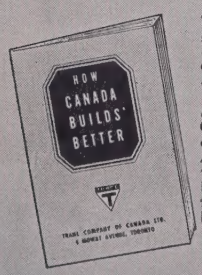

These suggestions are supplied through the cooperation of the Ontario Association of Architects showing ways in which an architect serves Canada's industrial expansion program. Additional suggestions, designed to help you, are contained in the booklet entitled:

"HOW CANADA BUILDS BETTER"

For your copy of this valuable book write to:

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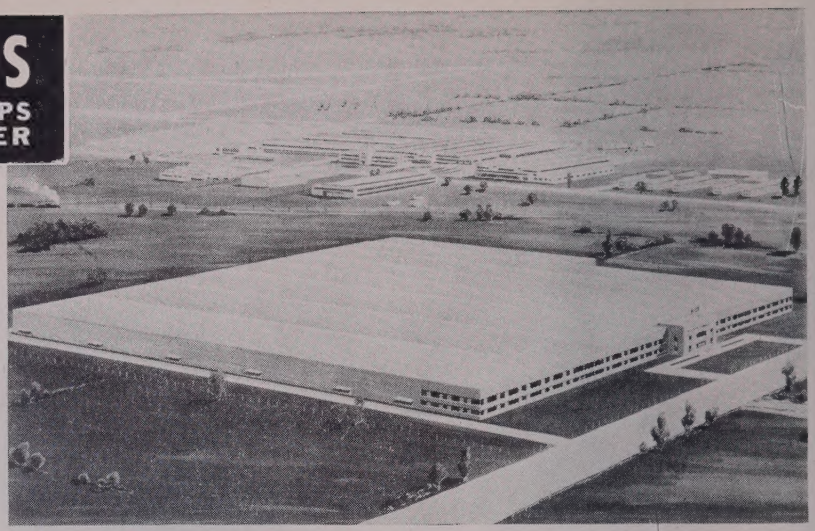
4 Mowat Avenue, Toronto



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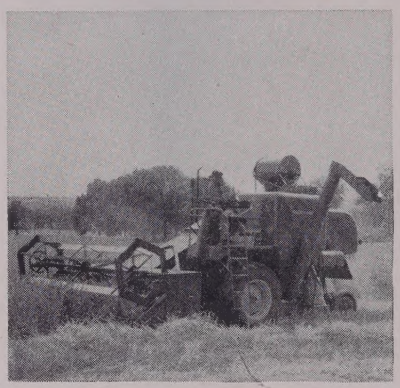

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James A. Murray, Architect
Photo by Max Fleet

The Institute does not hold itself responsible for the opinions expressed by contributors

ROYAL ARCHITECTURAL INSTITUTE OF CANADA

All correspondence should be addressed to the Editor

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EDITORIAL

We are called upon to do few more difficult things than to sit on a committee which passes on the qualifications of a "new Canadian" architect. Almost always, there is a language problem which weighs against the candidate, and, secondly, there is the impossible task of interpreting his credentials. To the architect unfamiliar with the minutae of academic curricula, it would seem that a good translator was all that was necessary. That that is not so may be judged from the fact that the mere reading of the curriculum of Toronto or any Canadian school of architecture gives an incomplete and even, conceivably, an erroneous impression of the actual substance of a course. In a foreign language, "design" might mean anything, and in one case, we found the description "two to three hours per week" attached to it. That cannot be the design on which our students spend their afternoons – and too many of their evenings. Another difficulty lies in the fact that we do not know the standing of schools in countries like Poland, Hungary or Latvia, or, if we did have knowledge of these schools in the years before the war, we cannot estimate their quality today. A further complication is the existence of schools set up by the occupying forces. Of this latter group, it can safely be said that they fall far below the courses which are given in the schools in Canada. Most of the European schools are technical schools, and the good ones in Switzerland, the Scandinavian countries and Holland are exceedingly good on the technical side. One looks in vain, on the cultural side, in their curricula, for courses on aesthetics, the history of art, or literature in any language. Perhaps the educated architect, like a lawyer in Canada, takes a course in the liberal arts at a university before proceeding to a professional course.

It is obvious that every candidate must be treated on his merits. Some will indicate that we are ready to welcome them as the equal of the best of our Canadian graduates; others will require tests in design, structure, and professional practice, while others will require the whole educational programme of the registration board involved. Personally, we take the same view of architects from the British Isles. All schools are not recognized by the R.I.B.A.; all courses do not meet our standards.

We write as we do because the impression seems to be prevalent among "new architects" that the educational requirements for entrance to the profession vary greatly in different provinces. In view of the reciprocal arrangements which we enjoy as a privilege of membership in the R.A.I.C., it is regrettable that such an impression should exist, and tragic, if it were found to be true. We offer the suggestion that, before taking action on an application, the examining authority should send a summary of the candidate's credentials to all other provinces. Some provinces are more experienced in these matters than others and their comments might be useful. If they had already dealt with the candidate, additional information would, in no way, suggest a weakening of the autonomy of provincial associations. We would hope it would forge a vital link in our national unity as a profession.

An Address given in Detroit to the National Landscape Nurserymen's Association, July, 1952

D. NEWTON GLICK

CONTEMPORARY DESIGN FOR RESIDENTIAL PROPERTIES

IT IS A PRIVILEGE to talk about contemporary design for residential properties to members of the National Landscape Nurserymen's Association because you are in a better position to do something about it than any other group in the country.

People like a complete job. They would rather deal with one person who can get the whole thing done – design, concrete work, masonry, carpentry, plumbing, painting, grading, planting, seeding, etc. – than with a different individual for each operation. One competent person with a good organization should be able to do all of these things and at the same time produce better work for less money.

Members of the professional design societies – architects, landscape architects, and engineers – are prohibited by their organizations from entering into construction work. Like Walter Gropius, I question the wisdom of this separation of design and construction but the fact remains they are separated and undoubtedly will remain so for some time to come.

The true nurseryman has so many problems related to plant propagation, growth and sale that he has little time for thought about modern design or its execution.

The self-appointed landscape architect or landscape gardener, with his name lettered on a truck advertising black dirt, ashes, and general trucking is, of course, totally incompetent in most phases of landscape design and construction.

Some landscape contractors are doing very good work in design, construction and planting, but their numbers are so few and their locations so scattered that they are hardly worth mentioning in terms of the amount of work that is waiting to be done.

For these reasons you Landscape Nurserymen are in an excellent position to perform a great service to many of the nation's home owners and at the same time to make a good profit in an enjoyable manner and during the periods of the year when the moving of plants is at a standstill.

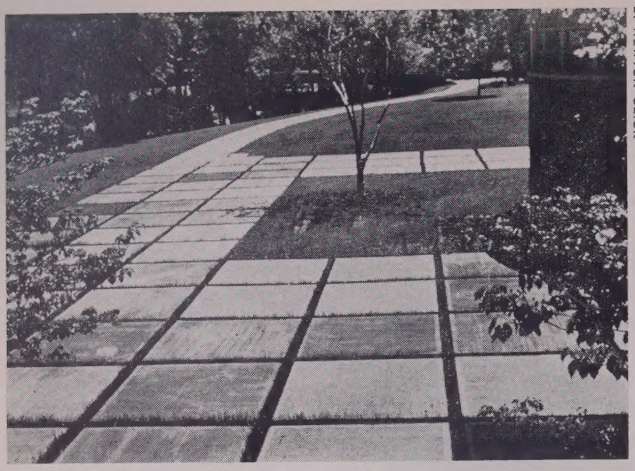
Please understand me correctly though – I am certainly not saying that you are doing a good job in landscape design or construction; I am not even saying that you are capable of handling it at the present time; but I am saying that a wonderful opportunity awaits you if you will prepare yourself and accept it.

You are all familiar with the traditional styles of landscape design – the formal – and the informal or naturalistic. The formal style, with its axis of ancient Egyptian birth, has served us well for around four thousand years– or at least, it has served us. The naturalistic style, though for a much shorter time, has enjoyed moments of extreme popularity. Each of these has been useful at certain periods in the past but the time has come when we not only need, but are undergoing, fundamental changes in our ways of living which require a release from both the sterile, axial arrangements of the formal and the blind subservience to nature of the informal. Today we have a whole new set of values which guide us into the ramifications of contemporary design for contemporary design is based on new ideas– new principles on which to build instead of the worn-out axis or the S curve.

Before we go into the more obvious aspects of contemporary design we must say a few words about theory. As Garrett Eckbo writes in his excellent book, *Landscape For Living*, as published by Duell, Sloan and Pearce of New York, "Theory is the why of doing things; practice is the how. Therefore, if practice is know-how; theory is know-why." These days too many landscape designers are trying to do something without analyzing the situation to honestly answer the question "Why." For example today we start out with space. We realize that, when a lot is bought, more is purchased than just the ground area or the vegetation upon it. The space above the ground is where we are going to live and that is where the contemporary designer designs. We can carve this space into all sorts of shapes. We can divide it into tight little parcels or we can shape it more openly. We can watch it flow across the terrace and into the house through wide areas of clear glass – and out again and around the pool – and through the garden baffles and up over the maple tree to the infinite beyond.

There are many other considerations in relation to contemporary design – such things as form, function, line, color, texture, pattern and very importantly, social outlooks – but our subject is broad and we must hasten along to other things. However, for those of you who are interested in what makes design, I would readily recommend Norman T. Newton's book, *An Approach To Design*, published by the Addison-Wesley Press of Cambridge, Massachusetts.

Certain contemporary architects tell us that most houses built today are fifteen years out of date the day they are finished. The property as a whole, as it is usually developed, is more old fashioned than that. Certainly we are failing to use contemporary ideas, contemporary materials and contemporary construction techniques in



D. NEWTON GLICK

Kellogg Center, Michigan State College
Landscape Architect: Milton Baron

the outdoor areas around our homes.

Today, more than ever before, it is important that the house and lot be designed together. That is the only way to get optimum indoor-outdoor relationships and to avoid the numerous wastes and inconveniences brought about by piece-meal planning. Unfortunately, the landscape designer seldom enters the picture until the architecture is complete and has to do the best he can with such things as houses misplaced on the lots, with garages and driveways in the wrong places, and with no suitable provision for clothes lines, garbage cans, children's play yards, work areas, etc.

As we come strictly to the problems of the outdoors we must remember these things:

1. Although some parts of the country are more outdoor conscious than others, people in general are becoming more and more interested in having outdoor space for both living and working around their homes, for therein lies the relief to many of today's tensions. Undoubtedly the people of the California coastal region are better equipped for enjoyable outdoor living than those of any other section of the country—thanks to their advanced thinking and to a local group of intelligent and imaginative landscape architects. Sometimes people say to me "the period of pleasant weather, here in Michigan, is too short to provide much enjoyable outdoor living" and therefore reason that the attempt is not worth the effort. But the answer is that if our season of pleasant weather is limited we should make the most of it while it is here and not stay cooped up in the boxes which we call our houses for the whole long year. The Californians have their problems too – heat, strong chilly winds, smog, extended dry seasons – but they are successfully making an effort to adapt their needs to their conditions while the rest of us are only sitting, watching, and envying.
2. A second item of importance is the very obvious one that today many people do not have the money nor the time to spend on extensive lawns and flower gardens. This normally means smaller developments that the owners can take care of themselves. It means such things as ground-covers and pavings which require little upkeep.
3. Perhaps you would not anticipate this next item but we must concede that the automobile plays a significant part in the daily life of almost every family. It brings with it the need for a driveway and some sort of roofed-over protection from the elements. The time is gone when thoughtful people run it around the house and keep it in a separate shelter as though it were a horse in days gone by. Instead, we want it as close to the house as we can get it. For convenience and economy we want it on the street side of the house. Shorter driveways not only cost less, but save space for other uses, and in many regions make snow removal a much lighter chore. This past winter I got a good many chuckles out of driving through the older high-class residential areas of East Lansing with their long driveways around the houses to garages in the back, lined with five-foot piles of snow on top of choice plant materials.
4. Next I would list the necessity for privacy in our outdoor living areas. Contemporary living means outdoor living and for good outdoor living we need a good supply of privacy – privacy for rest and relaxation, for eating and entertaining, for the enjoyment of sunshine and fresh air and green plants in delightful surroundings.
5. Another desire, certainly worth considering, is the desire for active outdoor exercise. This is important to both children and grown-ups. Children need specific space for their sandboxes, vehicles and Indian hunting. Grown-ups are finding more and more enjoyment in gardening as a hobby.

We probably all realize that a residential property is basically divided into three major outdoor areas – the approach area, the living area and the work area.

As the name implies, the approach area is toward the street and contains the driveway and extrance walk along with enough space for a suitable setting for the house. But in contemporary design with its emphasis on use rather than ostentatious display from the street, it no longer carries the importance it once did for now we turn our backs to the street. Today the residential street is a service facility with its noise and congestion, its delivery and garbage trucks, its telephone poles and traffic signs. Consequently, we turn the service portions of our houses toward the service arteries of our residential areas. In other words we put our garages, kitchens, toilets, and utility and storage rooms toward the street.

The living areas, then, of both the house and outdoors are unified toward the rear of the property where privacy is much more easily and effectively provided. It is here where sufficient space is most likely to be available that we develop the terraces, the patios, the courts, the suntraps, the pools, and the gardens for our own enjoyment and that of our invited friends.

The work area is adaptable to many things – clothes lines, storage for tools and garden furniture, a place for hobbies with their general clutter, a spot for painting the chairs or repotting plants, a compost pit or workbench, probably some play space for the children and perhaps a garden for cut flowers and vegetables.

No discussion of contemporary design for residential properties would be complete without reference to climate control. During the past two years or so, the editors of

House Beautiful magazine have published a number of articles, and several detailed pamphlets, under this general heading to show people how they can enjoy better living.

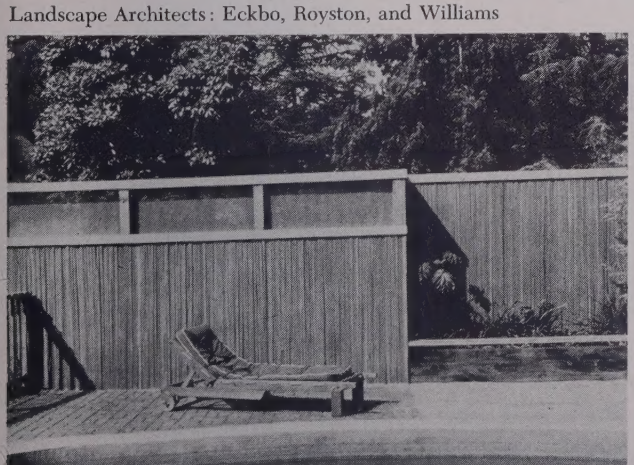
Many of you are familiar with this information but it is certainly worth studying again for Climate Control points the way to the control, or at least the modification, of the climate on a residential property. There is nothing obscure about it —as a matter of fact, it is all based on scientific analysis and good common sense.

Numerous factors based on local conditions at every season of the year enter into the solution of every problem. Wind velocities and directions are very important; so are temperature, precipitation, humidity and sun-angles. As *House Beautiful* points out, "The tools that improve, or spoil, your private climate are not costly gadgets. They are simple things you would use around your property anyway; paving, fences, walls, pools, plants." But in contemporary design you are going to use new materials in new ways for new reasons.

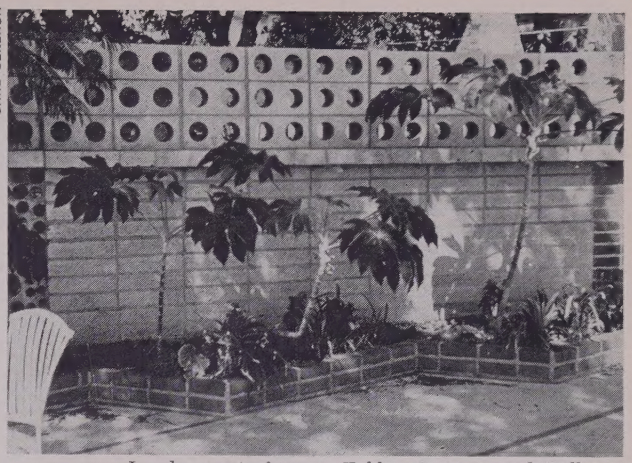
Many of the principles of Climate Control apply directly to the house. These consist of new ideas about orientation, exposure, solar heat, ventilation, insulation, etc. Most of them apply equally well to the outdoors along with the realization that on summer evenings air is much cooler at the ground level than a few feet above it; that sky-glare is unpleasant; that the horizontal sun angle in summer is twice what it is in winter; that the vertical sun angle varies around 40 degrees during the different seasons of the year; that comfort depends as much on wind velocity and humidity as on temperature; that southern exposures are not the hot exposures in summer; but that "spring comes earlier, fall lasts longer and winters are warmer" on the south side of a house; that in northern latitudes the sun is something we desire in our living areas for about ten months out of the year; and that plants play a significant part in Climate Control. Your own publication, *Ten Ways To Control The Climate Around Your Home*, shows you how.

But I must point out that plants are only one of the important elements in contemporary design and that they must now be used differently. We must realize that in the transition through which we have passed from the large estate to the concentrated and more usefully coordinated home property, we have had to give up our notions of extensive lawns and informal borders of massed shrubs. We

Landscape Architects: Eckbo, Royston, and Williams



CARL GERLACH



CARL GERLACH

Landscape Architects: Eckbo, Royston, and Williams

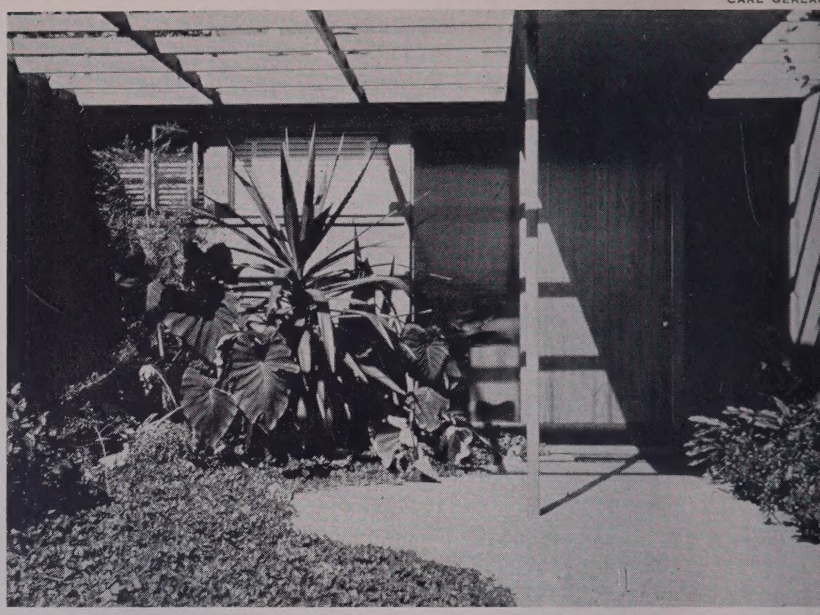
have subsituted other materials for screens and hedges and are using one plant, a beautiful thing in itself, instead of a dozen or more. Specimen plants are an essential part of contemporary design for they are significant forms with which to build. I would certainly rather have a client of mine pay two hundred dollars for a specimen Flowering Dogwood under-planted with a suitable groundcover at the right spot adjacent to a home than an equal amount for a string of small evergreen globes or croquettes strung across the front of the house and which have no artistic value when planted and which seldom develop any as time goes on. Yet the latter is a very common mode of planting. Unfortunately, most nurseries have an exceedingly poor and limited supply of specimen plants. Many of them are easy to grow. For example, flowering crabs on a few back rows in the nursery require little attention and you are going to need them, and many other varieties, if you are going to capitalize on the needs of contemporary design. I should not have to remind you of another advantage that they are normally moved in seasons of the year when you welcome something for your men to do.

While speaking about plants, I would add that what we need are outstanding ornamentals that can be used as one major element in the overall design. I would repeat Donald Wyman's observation to the effect that well over 80 per cent of the new patented plants of a few years ago are practically unavailable today for the simple reason that they are no better than plants already available from the standpoint of landscape usefulness. The tremendous variation in plant materials is no authority for aesthetic irresponsibility in their use.

A moment ago I reminded you that materials other than plants are now being used to obtain privacy because they meet today's needs better. For example, a fence is cheaper and quicker to install, requires less space, retains its character for a number of years with a minimum of maintenance, offers tremendous design possibilities and does not send out roots to compete with the annuals, perennials, bulbs, vines and specimen plants which are best associated with it. Since contemporary design has brought a tremendous change in the uses and designs of fences you would do well to provide for their construction, along with many other elements of an architectural nature, within your own organization.

I would like to give you one other picture of the general

CARL GERLA

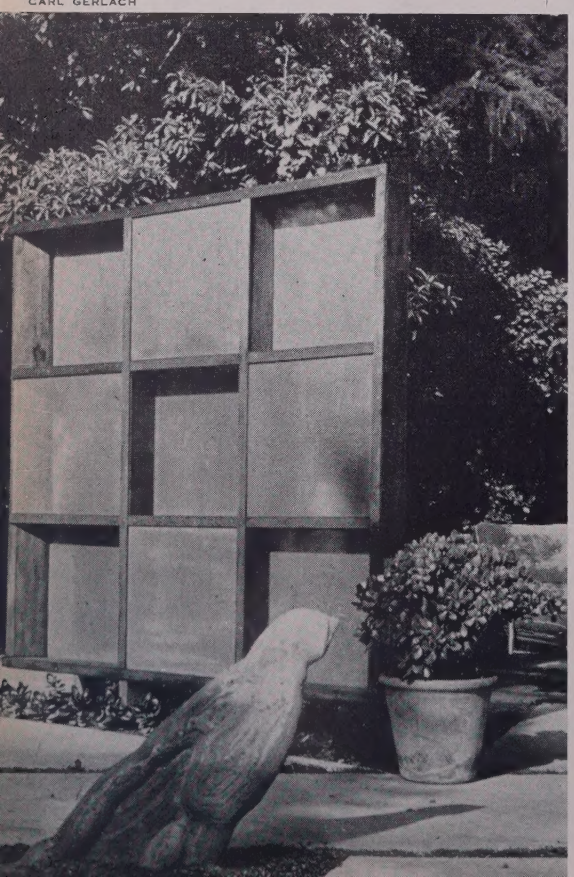


Landscape Architects: Eckbo, Royston, and Willian

D. NEWTON GLICK

Berkey Hall, Michigan State College
Landscape Architect: Milton Baron

CARL GERLACH



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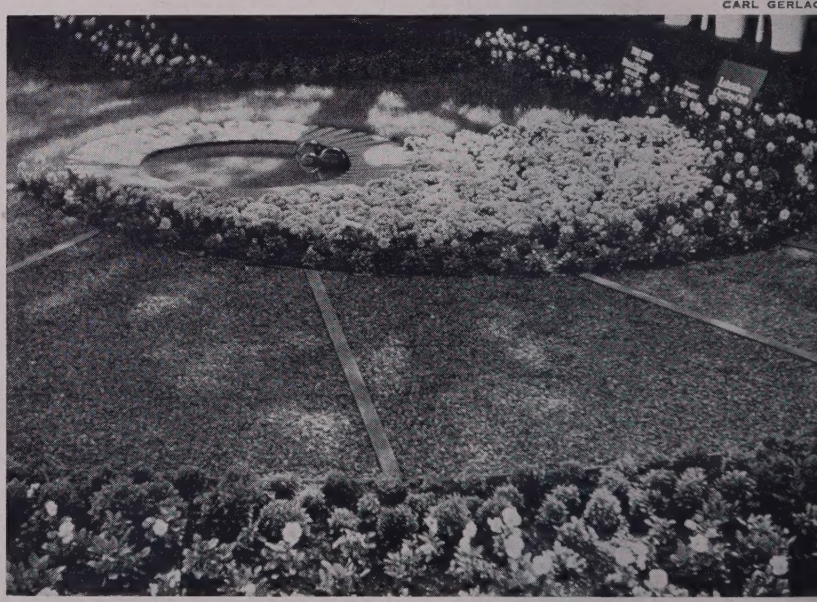


Oakland Flower Sho

Landscape Architects: Eckbo, Royston, and Williams

direction in which contemporary design is going. At the present time I am designing a residential property, approximately 150′ x 200′, the landscape development of which will cost between ten and fifteen thousand dollars. Of that amount at least 60% will go into construction, of an architectural nature; such as pavings, pools, walls, fences, garden structures, etc. Around 30 per cent will go into specimen plants and only 10 per cent into lawns and the usual run of small plants in which most nurseries specialize. Do you see the importance to you, as Landscape Nurserymen, of becoming proficient in construction, and in the growth and handling of specimen plants?

Most of today's home properties and their gardens are poorly designed largely because they are not designed by sensitive designers. There is too much of the attitude that anything goes as long as the client is satisfied, or that it can be done quickly, or very profitably, or sell a lot of plants. I often hear the excuse that clients do not want modern gardens. Emphatically, I do not believe that. They only have to be shown the advantages. If we said clients do not know what contemporary gardens are, or that, at first they don't understand them, I could agree. For, how can we expect the public at large to be informed on these things if we are uninformed ourselves? Saying that clients do not want modern gardens is admitting that we have too many lazy or incompetent designers; it is admitting that we have too much subservience to rules and worn out formulae; too much deadly similarity; too much sterility of the imagination.

There are no rules to follow in contemporary design for each project is a separate problem of its own whose solution must be based on its own existing conditions and requirements. We must realize that the contemporary landscape designer is an artist working with what is probably a more complicated set of materials than that of any other artist today. His palette not only includes the hundreds of different plants, each of which has its own characteristics of form, texture, size, flower, fruit, soil requirements, etc., but a vast range of inanimate materials, some new and some old, each with its own characteristics of color, texture, durability and cost. Therefore, when the landscape artist dips his brush into such a palette a tremendous variety of compositions can be created in answer to any given problem. The fitness and beauty of the finished landscape composition is the result of an artist's individual, creative ability and there can be no rules to limit his imagination. Consequently, it is impossible to tell you how to design in a contemporary manner — one has to feel it.

To list the inanimate materials which the landscape designer has at his disposal would be a lengthy task for they include among many, many others, glass, cork, plastic, bottles, poles, pipe, canvas, stone, wood, stainless steel, and concrete. But as an example of the great range of possibilities in each, I will select concrete as a paving material. It has many advantages and can be used in ways which we haven't even explored.

A good paving must meet many requirements — it must be pleasant in color and texture, easy to care for, resistant to the weather, it should be smooth enough to accommodate furniture and perhaps smooth enough for dancing, it should not get slippery, should not glare, should harmonize with other things and should be inexpensive. Concrete comes pretty close to meeting all of these requirements for it lends itself to many surfaces and colors, is adaptable to many patterns, and costs only about one-tenth as much as does cut stone paving. Too many designers are shunning it because it has been used so extensively for commercial uses, but a little imagination can overcome that.

CARL GERLACH

Landscape Architects: Eckbo, Royston, and Williams

I would like to mention that if you are interested in materials and their uses you will find that the Lane Publishing Company of Menlo Park, California, has a number of excellent booklets which will help you considerably on many phases of contemporary design and construction.

Even if there are no rules to follow in contemporary design the modern garden has its characteristics which have never been better expressed than in Garrett Eckbo's book, from which I quote. "It relies on space relationships, the properties of materials, local site conditions and particularly the desires and needs of the clients. It needs specimen plants, preferably a change in level from one portion of the design to another and relies considerably upon architectural materials such as paving, fences, walls, shelters, arbors, etc., that do many jobs better than do plant materials."

"The garden must be something more than an 'outdoor living room' if it is to be worthy of its name. It must do things to its possessor — amuse him, stimulate him, delight him, relax him — before its existence can be justified. It must provide him with that revitalizing contact with the growth of plants and the fecundity of the earth, without which man loses his strength and his inspiration. It must, like a bride, be perennially attractive, perennially gay, perennially delightful. Every visit to it must be an adventure and an experience. Gardens must be the homes of delight, of gaiety, of fantasy, of imagination, of adventure, as well as of relaxation and repose. Every resource of imagination and ingenuity must be called upon to make them not only livable, functional, and spatial; but delightful, entertaining and amusing. Maximum delight; minimum maintenance; every detail right, every plant a specimen, every feature a thing of beauty and a joy forever."

"Modern design is not another 'manner' to add to our bag of stylistic tricks; it is not a new kind of exterior decoration to be picked up by reading a couple of magazine articles of an evening, or taking a short brush-up course during the dull summer season; it is not composed of

ratchets, chevrons, zigs, zags, squirms, wiggles, or other juke-box tricks; it is not a new kind of doubletalk to be lifted from the shop-window designer's jargon; it is not a matter of bending axes into spirals, or of rejuvenating nature with a new skirt-length or a new set of glands. Modern design is serious work. It begins with the rejection of pre-conceived academic systems of form as being stale and irrelevant, and proceeds with a re-analysis of basic elements and problems, and an attempt to derive from that analysis principles of organization which are truly relevant . . . "

Inevitably, in discussing contemporary design we come to the question, "Where can we get good contemporary designers?" That, I believe, is your biggest problem. You will be able to handle the construction work, and of course, the planting and the maintenance, but to come up with an inspired design is difficult for all but the best designers. Perhaps you already have such a designer in your organization. If you have, hang on to him and remember to remain good he has to be continually designing and experimenting. You cannot expect a person who is part-time office assistant, salesman, and laborer to produce much in the way of original design for it requires considerable training and continual practice.

You will find that the graduates of most of the Schools of Landscape Architecture today are trained in contemporary design, but good designers are rare among them. A good designer must be well trained by competent instructors, well-informed, uninhibited, and have an understanding of the practical as well as the sensitivity of the artist.

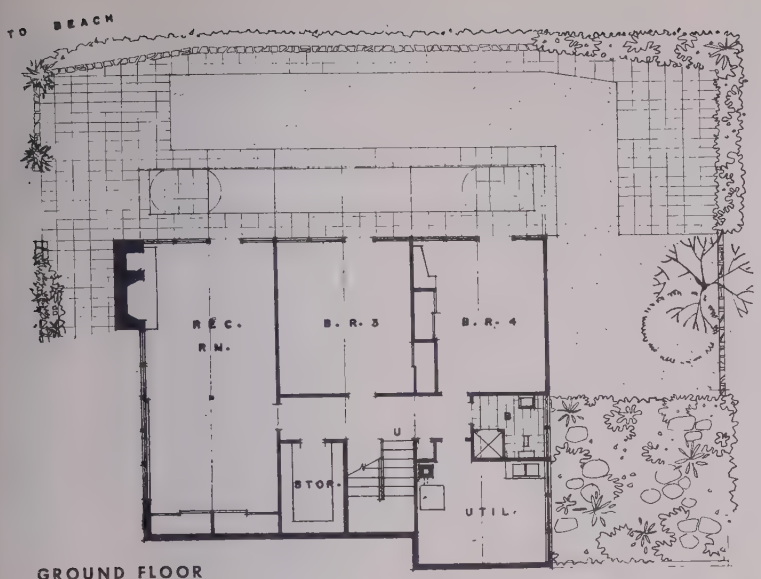
Our graduates at Michigan State College go through a general curriculum which prepares them adequately for the numerous phases of landscape architecture that they enter upon graduation. For the past five years we have continually had the largest enrollment of any landscape school in the country but are perpetually faced with the problem of having an insufficient number of graduates to fill the jobs which are available. We also pride ourselves in having the largest and perhaps the best trained teaching staff in the country, an excellent physical plant and facilities for teaching including a collection of 1700 species of trees and shrubs growing on our campus.

Personally, I do not care who does the designing of our modern residential properties or where the designers come from as long as the owner gets a good job done and a good buy for his money. In many ways you fellows are in an excellent position to provide a client with a complete job — design through planting. But your problem is design. In the beginning, at least, you probably will be better off if a professional landscape architect prepares the plans and you do the rest, but there you have a problem too for until landscape architects are registered by the various states as are architects and engineers, you, like the rest of the public, have no reliable way of distinguishing the qualified professional from the impostor.

Some of you are offering the so-called "free plans." This is a mistake if you anticipate building up a good reputation for your design service. In the first place, people do not expect to receive anything of value for nothing. In the second place, to do a good design takes lots of time — very often a number of days — I don't see how you can give that away. In the third place, the so-called "free plans" are not free for their cost is absorbed in the higher prices for plants. And in the fourth place, they indicate a prime preoccupation with commercialism, and little concern for good design. You should prepare good plans and charge appropriately for them. If you sell good design, Climate Control, and good construction, the plants will take care of themselves.

In closing, I would say that contemporary design, both in architecture and landscape architecture, is here to stay. There are those who hope it is a fad because it is so difficult to do well. Yet it cannot be a fad because it is too firmly entrenched in what people need. For the past ten years or more it is the only thing that the professional architectural magazines have published; I doubt that there is an architectural school in the country that does not stress contemporary design exclusively. The popular home and garden magazines are almost all pushing it and their combined circulation makes them a very potent force in establishing the likes and dislikes of the American people.

And so, gentlemen, I ask you, what are you going to do? Are you going to buck the tide of contemporary design? Are you going to get caught in a whirl-pool off to the side of the current? Or are you going to move out in front and lead the way?



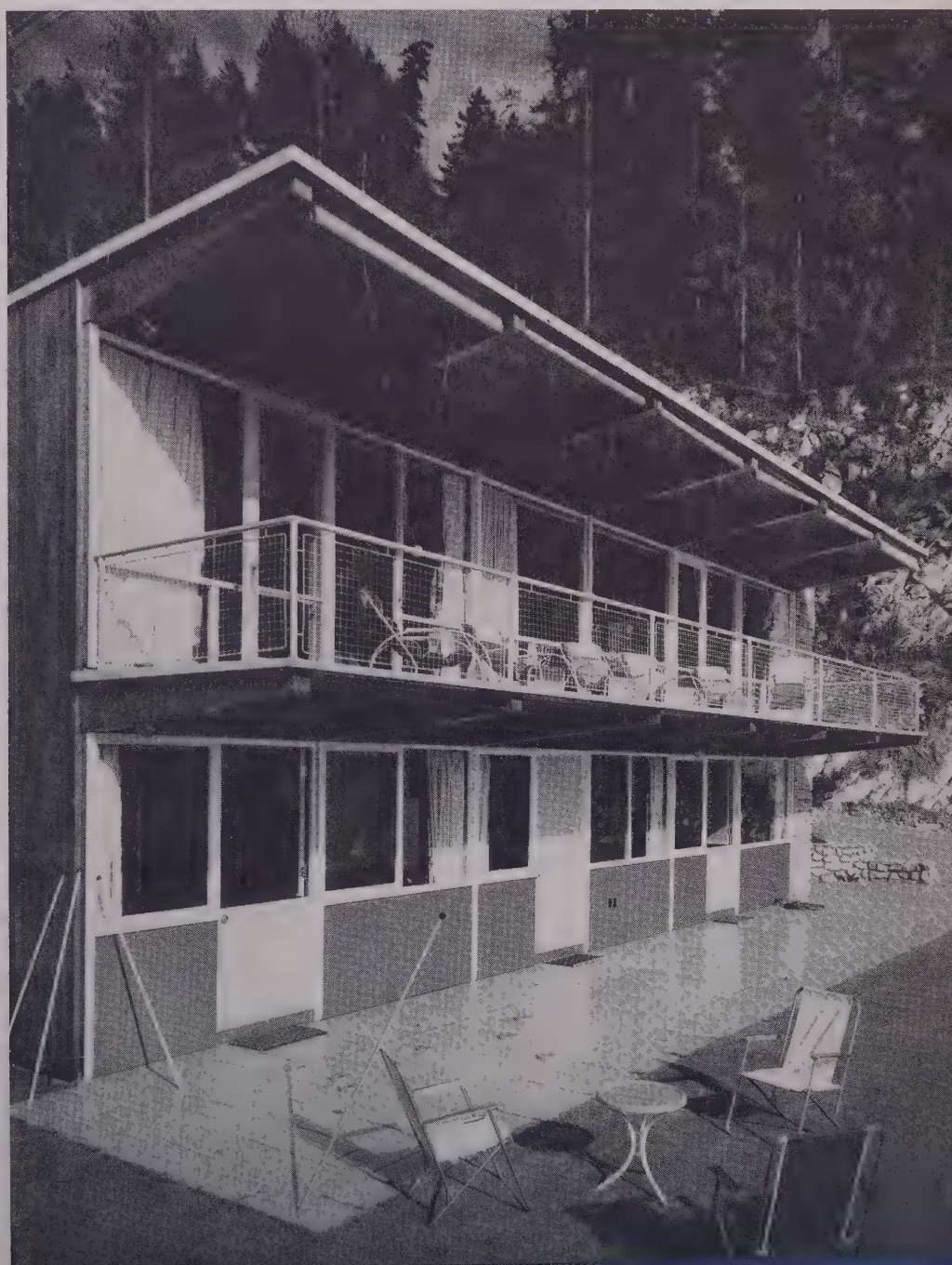
GROUND FLOOR

HOUSE OF MR. GORDON FARRELL, WEST VANCOUVER, BRITISH COLUMBIA

SEMMENS & SIMPSON, ARCHITECTS

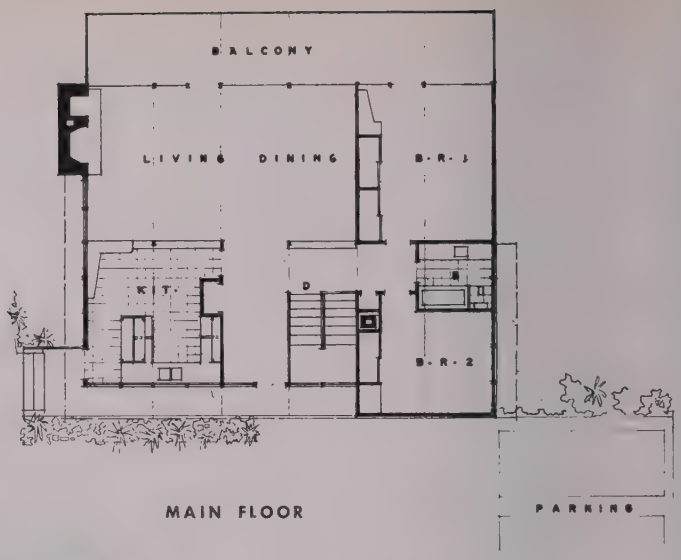
Marwell Construction Company, Limited, General Contractors

GRAHAM WARRINGTON



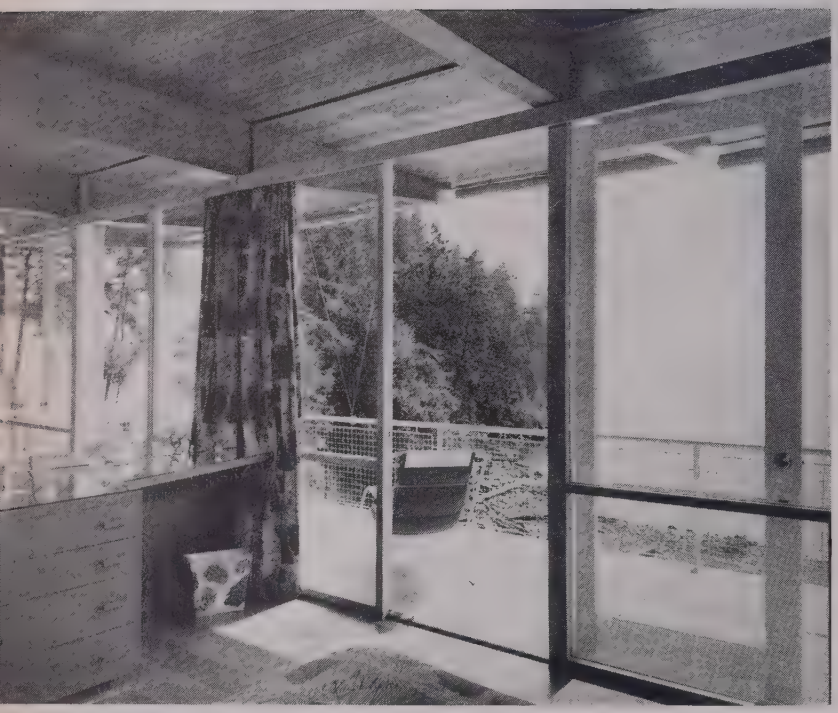
SOUTH ELEVATION
OVERLOOKING BAY

HOUSE OF MR. GORDON FARRELL



MAIN FLOOR

EAST ELEVATION



GRAHAM WARRINGTON

MASTER BEDROOM

GRAHAM WARRINGTON

Designed as a summer week-end house on a sharply sloping site overlooking the Straits of Georgia.

Structural System
Post and beam on a 7′ 0″ module
2″ x 6″ T. & G. cedar floor and roof decks

Exterior Finish
1″ x 6″ cedar V-joint
5/16″ exterior firply

Roof
Tar and gravel

Interior Finish
Dry wall (cottonwood plywood) throughout

Floors
Oak, rubber tile in kitchen and bathroom

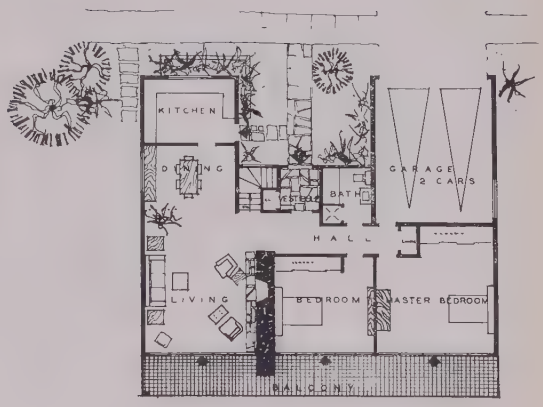
Exterior Deck
Canvas

Heating
Forced hot air

HOUSE OF MR. VERNON CARDY, WESTMOUNT, QUEBEC

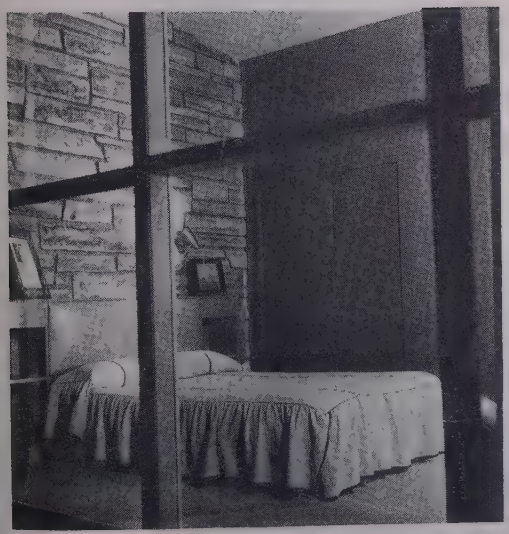
STANLEY SHENKMAN, ARCHITECT

REAR VIEW



VIEW FROM BELOW SHOWING 14' CANTILEVER

BEDROOM



HOUSE OF MR. JOHN E. SHORE,

OTTAWA, ONTARIO

GILLELAND & STRUTT, ARCHITECTS

John E. Shore, General Contractor

SOUTH-WEST CORNER OF LIVING ROOM

NEWTON

NEWTON

VIEW FROM DINING ROOM
LOOKING TOWARD KITCHEN

NEWTON

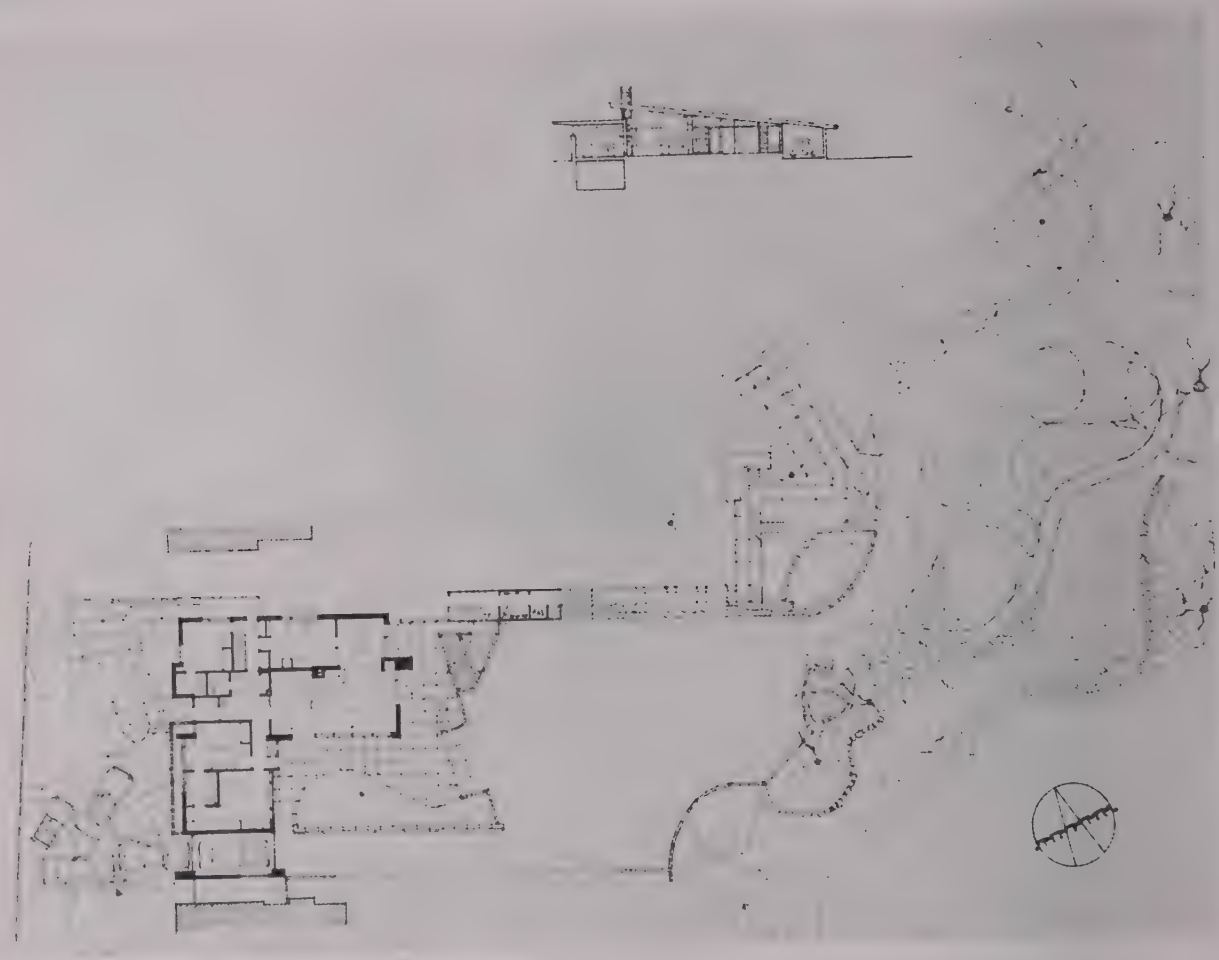
LIVING ROOM

HOUSE OF MRS. M. H. SPAULDING, TORONTO, ONTARIO

JAMES A. MURRAY, ARCHITECT

In association with John A. Hall, O.S.A., and J. Austin Floyd, M.L.A.

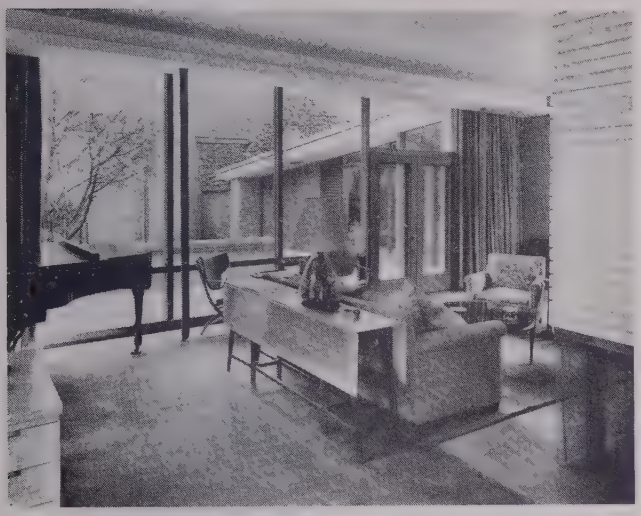
Gardiner Wighton, Limited, General Contractors



STREET FRONT

MAX FLEET

MAX FLEET



LIVING ROOM FROM DINING ROOM

MAIN ENTRANCE

VIEW OF FOUNTAIN

HOUSE OF MRS. M. H. SPAULDING

DINING ROOM

MAX FLEET

ENTRANCE HALL

BATHROOM

The Site

Contrary to the usual suburban flight, the house is within five minutes walk of central shops, entertainment and institutions.

The lot lies in the hollow of a Rosedale ravine in Toronto.

To solve the site, an L — shaped plan turning its back to the street and facing principal rooms to the privacy of rear gardens, and with a changing view studied from each window.

The drying yard, tool shed and garden shed extend the house into the landscape.

In the landscape an informal and functional treatment of the street side, an architectural arrangement to terraces and planting near the house and a natural approach to the design of rockeries, planting and trees in parts of the garden more remote from the house.

Design Basis

The owner disavowed stylistic conviction stating only that the house must be warm and friendly in attitude, and, although completely a house of today, should welcome friends, many of them older people, and make them comfortably at ease in a contemporary setting.

Colour carefully considered for warmth and accent and as a foil to exposed brick, natural oak in bold blocks to unify indoor and outside spaces.

Clerestory brings light into living room, entrance hall, powder room and housekeeper's bathroom. Artificial illumination to a great extent integral with the construction.

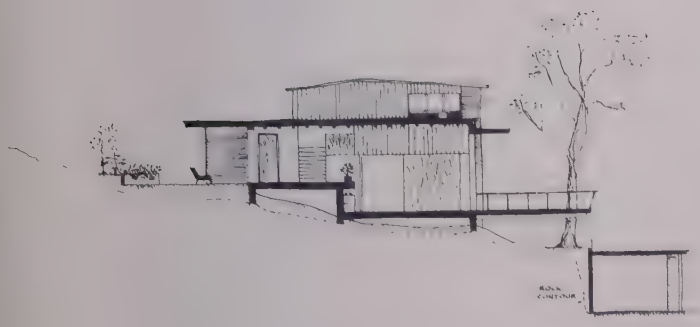
Slope of roof clearly follows this feeling of the general slope of the site. This ceiling is expressed in the plan-lowest in the more intimate bedroom, dressing-room areas, and rising highest in the open spaces of reception areas and living room.

Canadian material and equipment used wherever possible.

HOUSE OF MR. M. W. ROTH, WESTMOUNT, QUEBEC

M. W. ROTH, ARCHITECT

BEDROOM FLOOR



House is built on side of mountain slope with floor levels following the contour of the rock, to eliminate rock excavation.

Total cubage is 25,700 cubic feet.

Construction is of steel frame with all interior finishes of dry type.

All built-in furniture designed by the architect.

VIEW FROM ENTRANCE HALL TO LIVING ROOM

VIEW FROM LIVING ROOM
TO PLAY ROOM

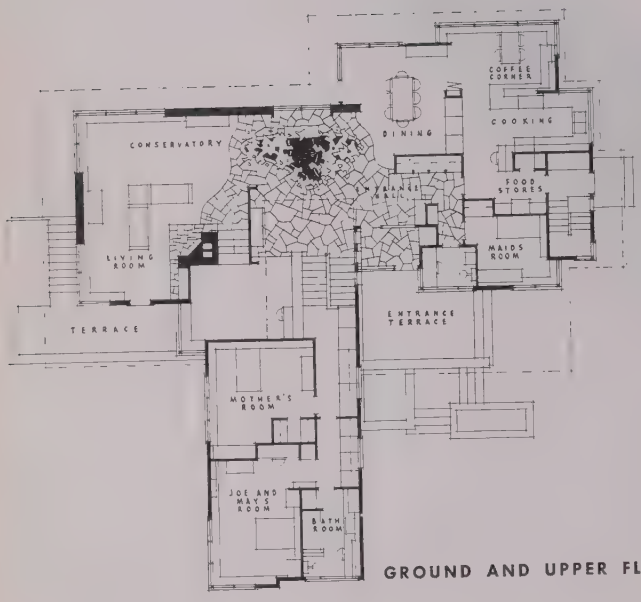
VIEW FROM LIVING ROOM
TO DINING AREA

VIEW OF FRONT
FROM ROOF OF CARPORT

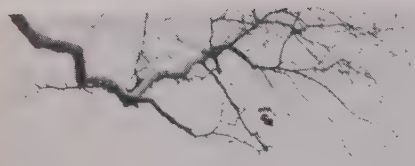
HOUSE OF MR. JOSEPH GOLDSTONE, ST. JOHN'S, NEWFOUNDLAND

PAUL MESCHINO, ARCHITECT

BASEMENT AND LOWER FLOOR



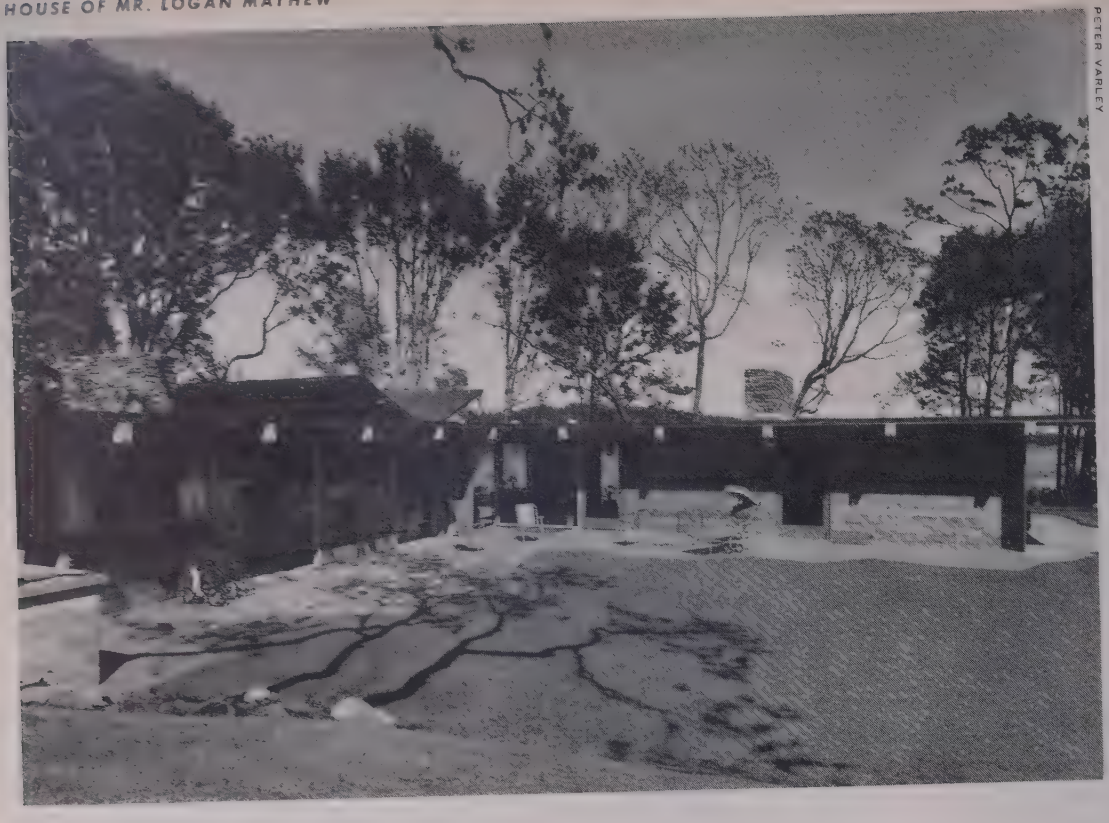
GROUND AND UPPER FLOOR



HOUSE OF MR. LOGAN MAYHEW, VICTORIA, BRITISH COLUMBIA

SHARP & THOMPSON, BERWICK, PRATT, ARCHITECTS

George Wheaton, General Contractor



PETER VARLEY

View of Living Room and Master Bedroom Suite, and Recreation Room on the left.

GENE LAWRENCE

View through Livin Room from West Cour

HOUSE OF MR. J. S. KENNEDY, EDMONTON, ALBERTA

A. J. DONAHUE, ARCHITECT

SOUTH EAST ELEVATION

RANSON

RAYNOR

DRESSING ROOM MASTER BEDROOM

DINING ROOM

RAYNOR

RANSON

LIVING ROOM AND ENTRY TO DINING ROOM

PATIO OFF DINING ROOM

WELLS STUDIOS

W. M. DUDOK, (H.C.M.), Royal Gold Medallist

TOWN PLANNING AND ARCHITECTURE AS AN EXPRESSION OF THEIR TIME*

Our shattered world is faced with a town-planning and architectural problem that is more far-reaching than our civilization has hitherto known. Why must we accept this problem in a modern and not in a traditional spirit? We must do so because artists are people who live in the present, or even actually in the future; because the creative spirit, in general, aims at the renewal and not at the repetition of form; because we are by nature renewers.

These are reasons enough, and with them I might have ended. Had I done so I should not have convincingly helped your Société of modern architects in your struggle against a society which, generally speaking, is conservative – a struggle which is international and of all time. I will therefore try to justify a modern approach which I try to put into practice, and I will add a few critical observations, for I am far from accepting everything which presents itself as "modern". I think I can best serve modern architectural art by fighting against its excesses and absurdities.

What is the ultimate object of town planning and architecture? *It is the harmonious organization of the spaces necessary to mankind and to society.* Let us be quite clear about this.

When I survey the architectural field from the whole to the details – and this, I think, is a logical line of thought – I first of all come to:

The Town Plan

What demands our immediate attention is the relation which must be established between the town as a whole and its environment – the surrounding country. In our time, with its alarming increase of population spreading chaotically over the whole country, things cannot be left any longer to chance. The countryside must be protected against uncontrolled expansion of our cities.

The preservation of the countryside has become a deep concern of the people and is for them a primary necessity. Naive pride in rising population figures is yielding more and more to the more just view that human happiness gains nothing at all from the unlimited growth of our cities. Quicker communications, not only by vehicles like the motor car, but also by sight and sound, through the telephone, radio, and cinema make people less dependent for the advantages of cultural life on the large centres of population. The very nature of communications has been modified. If railways, bound as they are to a rigid network of lines, have brought about a concentration of the population, it is no less certain that the far freer movements of the motor car tend towards decentralization. This decentralization is now necessary, because the unlimited expansion of cities and the unchecked increase of traffic create in the centres of our towns problems which are practically impossible to solve.

Prevention is better than cure; it is high time for us town-planners to think not only of the expansion of towns, but also of their restriction. The advantages of concentration have their limits from every point of view and in every field; why should not the same thing apply to town planning? Let me not be misunderstood; when I recommend the limitation of cities I refer of course to their horizontal expansion. Life is dynamic, and a living city is constantly evolving; for this reason the possibility of life and evolution must be maintained within the limited town. The kind of growth I have mentioned, however, this ceaseless sprawling of the town out into the country, is often nothing more than mere inertia, and I am firmly convinced that it would in most cases be better to restrict this growth.

We have done this, for example, at Hilversum, and I am somewhat proud of having taken the initiative. Here we preserved the natural beauties of the surrounding countryside – beauties which are the principal *raison d'être* of this flourishing municipality – by surrounding the town on all sides with natural reserves where all building is forbidden; and so we deliberately conceived the plan for the expansion of the city as a plan for its restriction and limitation. Just as towns some centuries ago were encircled by fortifications, so Hilversum is now surrounded by green zones, which seems to me to be a far more human state of affairs.

I remember quoting this example from my own personal practice in a lecture given in London in 1934. Impressed by the terrible problems of traffic and housing in London, I put the question to my colleagues whether it would not be wise to restrict the growth of London, or at least to control it systematically. How could I have guessed that 10 years later Abercrombie would have the courage to follow this same line of thought and to pursue it to its final conclusion by removing a million Londoners to satellite towns, to be built in country areas? What a blessed idea for Greater London. Decentralization, in fact a typically modern conception in town planning; decentralization and the struggle against the overgrowth of towns!

If we further consider the town in itself, the harmonious organization of space – as I have already called the first principle of all architectural art – demands above all the systematic distribution of the districts allotted to work, dwellings, traffic and recreation. It is convenient for the zones allotted to dwellings to be situated close to those allotted to work, but also not far from the green zones, whose importance cannot be exaggerated. We do not want amorphous towns any more, and now we are striving

* A paper read before the Société Belge des Urbanistes et Architectes Modernistes.

towards a systematic hierarchical town, ranging from dwelling to neighbourhood unit, from neighbourhood unit to district, from district to the whole town. And here, too, the idea of decentralization makes itself felt: we give to these various elements of the town, especially to the district, great independence and thus greater complexity, and we surround these quarters by green belts. In a certain sense this is nothing more than one of the facets of our struggle against the overgrown town. The systematic introduction of green recreation areas, like arteries, into the stone town is another typically modern element of present-day town planning. It is true that towns already have parks from the past, although far too few of them, but the recreation area has never been conceived in such a systematic relationship with the dwelling area as at present.

The Form of the Town

I come now to the architectural formation of towns. A good town plan must be made in harmony with the town's character. A plan without character is not a plan at all. It is the town-planner's task to express this character very clearly. The buildings which make up our towns must not stand chaotically one beside the other. The town plan must lay down precisely how the various buildings are to be distributed, since this distribution is of social, economic and æsthetic importance. A town's beauty is not accidental, is not the outcome of chance, it is based on precise and well-timed repetition and variation. To achieve this a good town plan must contain the necessary instructions, not only for two dimensions – a plan – but in three dimensions, at least roughly.

In this spirit I have usually worked out my detailed plans, and I believe that only in this way can the town planner fulfil his calling with a full awareness of his responsibilities, in order to create a good and beautiful town, although this will now be achieved in a way quite different from the past methods. For circumstances have fundamentally changed, and never before have such powerful forces existed for a truly fresh approach.

Individual houses, built one after the other, with all the variety of forms in which the owner's wishes are expressed, as well as the artistic gifts of the architect; this perfectly normal factor, quite characteristic of our old towns, has now become a rare exception. In its place we see housing schemes being elaborated on a massive scale. It is true that in the construction of these dwellings a difference is still made between the family house, the block of flats, and the occasional skyscraper, etc., but it is nevertheless obvious that standardization and reduction to a few basic types is the logical and inevitable basis of such a way of housing the population. Thus housing is reduced to nothing more than a module which is repeated again and again, and cannot even pretend any longer to express the individual life of the family. Wealthy citizens of the past who built their own palatial houses in the choicest sites in the city have now disappeared. Economically the different professions and classes are gradually mixing, and although there are still some rich people left, they do not seek large houses, because they are more and more short of servants. So that we can watch the houses of the privileged and of the less well off becoming more and more similar in their architecture.

So, in ordinary housing, we no longer see the attractive contrasts of the architecture of the past, and this would be an impoverishment of our towns if we had not new factors at our disposal which are hopeful. Indeed we have great confidence, for present-day demand has brought with it the possibility of creating an entire district, conceived as a whole, and this makes it possible for us to look at town planning as an "Art of Space". I believe it was Berlioz who said: "The most beautiful instrument? the orchestra of course!" Is not the town the most beautiful architectural work? For our collective life, with its many facets and points of view, manifests itself in our cities and suburbs as a wealth of many-sided variety. A survey gives us some idea of what one may expect in the way of administrative buildings, churches of different denominations, all kinds of schools and colleges, recreation halls, sports stadiums, etc. In my opinion it is the town-planner's job to distribute these special buildings, or at least to suggest where they should be situated in such a way as to introduce the greatest natural variety into the ensemble.

It was in this way that I conceived my task, but it goes without saying that this work has to be carried out with all the necessary adaptability. In this way we shall be able to introduce into our towns a synthesis which is at once logical and beautiful – a synthesis which includes the classical element of repetition, in accord with our modern housing system, and which includes also the romantic element of variety achieved by the careful distribution of the special buildings. And in spite of the limitations forced upon us by the financial difficulties of our times, I perceive here neverthless a real possibility of a typically modern beauty for our new towns, since one can produce a beautiful town by the simplest means. Shouldn't we cease to be artists if beauty were not our ultimate aim? Such an idea presupposes the harmonious collaboration of the town-planner with the architects who take part in the building of the town. The very nature of their respective tasks determines their interdependence as well as the natural limits set to the intervention of each in the other's work. The architect who builds in an existing town recognizes that he must submit to the elementary condition that his design should be considered in a definite relation to its environment. The architectural function of the town plan is to give the architects positive instructions which will enable them to work together harmoniously in an as yet non-existent town. Personally, I have never felt cramped when, as an architect, I had to design a building to be fitted into a town plan made by a colleague. *A good architectural design is not worked out in complete freedom, but rather by accepting reasonable restrictions.* Besides, it is obvious that a town plan must possess sufficient elasticity, so as to impose less or greater restrictions upon the architect, according to necessity.

Under these conditions a good town plan will inspire rather than hinder the architect. I have no difficulty in finding arguments to support my confidence in such a collaboration between colleagues, a collaboration which serves the interests of all.

Alas, I doubt very much whether our political organization will sufficiently support the sound conception of town

planning which I have just described.

During the Baroque period, the last and, perhaps, the finest period we have known in town planning and architecture, it was possible to create magnificent works because a king had placed his confidence in an architect, and because he caused the architect's plans to be executed in their entirety. I certainly do not long to return to a period like this, since I know that the beauty which we still admire was very often bought at the price of the blood and tears of the people. In the same way I recognize that society, and town planning too, have become so complex that a good town plan can now be only a work of collaboration. The essence of creative work has not, however, been changed, and one man must always determine its final form, even if several have contributed towards it. But at the moment the endless difficulties are only just beginning. Has not each of us experienced how our democracy lives too much in speeches and on paper, in committees, and by compromises, and that it knows too little of authority and confidence? Will it never be be possible for our form of democratic government, reasonable as it is, to build a cultural democracy in which creative work may become possible? I am not talking of dictatorship, but of a co-operative hierarchy of creative workers who, free of every taint of oppressive bureaucracy, will allow society to profit from the talents at their disposal without making futile compromises. In short what I propose is another kind of decentralization; a decentralization of the mind.

Modern Architecture

At this point I shall turn from town planning to a consideration of modern architecture.

Nowadays we can construct anything we like. This is a liberation, but at the same time, a danger for architecture. Such confusing slogans are current about the relationship between construction and architecture that I think it necessary first to devote a few words to that question.

It is needless to say that efficient construction is the first requisite of good architecture, but do not let us be so foolish as to identify the two, and expect that correct construction will automatically lead to good architecture. If you wish to know a language you must master its grammar and syntax, but this knowledge will not make you into an author or a poet. Construction is a means, a very important means I willingly admit, so important that without it no architecture is possible, just as little as poetry is imaginable without language. However, construction is never more than a means of which the architect makes use according to his needs, and it should never be allowed to dominate him.

Why only *visible* construction should be considered as *honest* work has never become clear to me. It is neither necessary nor important that construction should always be visible; such is not even the case in nature. No one would deny the efficiency or the beauty of the human body because the skeleton is not outwardly visible. One senses its presence although it is hidden from view. In the same way there are splendid building materials which must be kept out of sight; steel, for instance, which must be protected against rust and made fire-resisting by a covering of other material. I fully appreciate reinforced concrete as a means of construction, but I don't like its colour, and I do not see why I should not be allowed to cover a good concrete construction with a material of finer colour and texture.

But this is not all. I well remember from the early years of the modern movement the so-called "honestly" constructed pieces of furniture, which were so demonstratively "honest" that they were downright ugly. Along the heath, behind my house, runs an electric railway with excellent and honestly constructed portal frames of reinforced concrete, and how ugly it is, and how it disfigures the beautiful landscape! Don't misunderstand me; I also want us to build in an efficient and uncomplicated way and I know of buildings which excel by their ingenious efficiency. I also, naturally, think it important to build so that full justice is done to the character of the material used and to the method of construction, even if the material like the skeleton is hidden from view. I think these few examples will suffice to show that architecture is something different, and something more than the mere art of good building, of good construction.

What, then, is this "more"? I will endeavour to explain this because I am addressing colleagues who will grasp my meaning. We have all of us known that wearisome search and those happy liberating moments in the struggle with the blank sheet of paper on our drawing board. Here we are, then, with our building programme: our minds are as blank and unbiased as the white paper before us. Anything may come out; anything may appear on the paper. Then begins the calculating and grouping of the required spaces in relation to each other: practically, methodically, logically. Soon it appears that there are various possibilities, no matter how much to the point and how critical we may be.

As a matter of fact, a simple labourer's cottage with three or four rooms offers more possibilities for spatial distribution than a gigantic battleship, the shape of which is determined by the very special purpose and function of each of its parts. However much one may aim at the straightforward solution of the demands of the programme, there are always various possibilities for the architect. This means that functionalism, however important an aspect of architecture it may be, is not its determining factor.

What, then, is this determining factor? I am no art-philosopher, and gladly leave philosophy to those who work at a writing desk and not at a drawing board. All the same, I have a clear conception of the nature of the profession that is so dear to me, and I am old enough not to hesitate in making my meaning clear to you, the more so since you so graciously invited me to do this. *I maintain that building only becomes art when it is sublimated by beautiful and harmonious space-proportions, which ingeniously express the purpose and especially the cultural significance of the building.*

Architectural art has really but one means: proportion; the proportion of spaces and building masses in both form and colour. That is where architecture is akin to music, because music, too, is based on related values. It is not true that architecture is the most material of all the arts; as an art it is just as immaterial as any other form of art

because *its significance is not in its material, but in its spiritual values, namely, in how the architect has managed to express an idea in terms of spatial relationship.*

What do I mean by this? I mean that a town hall which is merely an excellent office building, albeit with good reception and meeting halls, is not necessarily a specimen of fine architecture. Added to its efficiency it must possess something of the dignity which symbolizes its civic authority. Neither is a theatre an example of good architecture when it merely has good acoustics and even if there is a good view of the stage from every seat. The whole building must tune its visitors to festive gaiety, in anticipation of what they hope to experience in it of cultural value. A school building is not "architectural" only because the children attending it sit in large airy rooms: the building itself must be a lesson in the goodness and reason which the children will learn – if possible a friendly lesson. I mean that a church is not necessarily a piece of good architecture if it is merely a good meeting hall, where one can hear the preacher distinctly and follow the service without difficulty: unless it is at the same time a place which expresses devotion to the Creator, it has little in common with architecture. I give but a few examples.

All this is not a question of more or less luxury, or of ornament: the entire structural proportions must help to express spiritual values. These are values extending beyond time; they are values for eternity, they raise architecture above the changes of fashion. These are the values which throughout the ages have held good in all true architecture; values which our architecture cannot and may not do without, if it is to remain worthy of its name; values which cannot be replaced by slogans and catchwords such as cubism, futurism, functionalism, terms which appear and disappear in as quick succession as women's fashions.

When we look at the reproductions of so-called modern architecture in art journals all over the world, we are struck by a superficial likeness in all these. Those flat topped cubes with innumerable storeys and endless horizontal rows of windows, clever buildings which only impress us by their grandiose dimensions: how are they related to their soil, their surroundings, climate and their purpose? And above all, what are they trying to express? Undoubtedly these buildings are excellently constructed, but just in this connection I consider it a danger that we can construct so well, because I fear that the essential is likely to be overlooked and that many of the so-called modern buildings get stuck at the construction stage and never reach the field of art. I have for instance a sincere admiration for well-thought-out construction, for scrupulously studied details, for the original choice of materials and the evidently magnificent building organization of the United Nations building. These are indeed most praiseworthy qualities. But does such a solution in any way express the noble idea of the highest degree of human cooperation? Surely a motor car concern could have built itself an office building on this kind. In fact, have not great industries done this already?

I have sometimes been struck by development schemes for modest towns in thinly populated countries, where one is glad after endless roads at last to come across a village. Just imagine. These development schemes consisted of a few skyscrapers – and why? Don't you think this good village folk would live far more happily in a gay garden city, with bright little houses for each family? This would, of course, be less spectacular, but from a human point of view surely better, and more beautiful, to say nothing of the economic side of the question. When I feel compelled to protest against such manifestations, though in some professional circles they are looked upon as examples, and by some are even considered as summits of the art of architecture, I feel I must explain that, nevertheless, I have great faith in our modern architecture and its many possibilities of development. The fact that the technique of construction allows us unlimited freedom is of course not only a danger, it can equally well be a blessing if ingeniously used to promote the true architectural values I have just mentioned. Let me repeat: *architecture is the beautiful and serious game of space: we must play that game in our own fashion by expressing the time in which we live;* and the modern apparatus of construction offers us typical modern possibilities.

The logical principle of building which splits up the various functions, by using steel or reinforced concrete as load-bearing framework –this modern principle makes spans possible which formerly were unthinkable, and permits constructions of almost immaterial lightness. The enclosure of space, this method of expressing space, can become impressively light, clear and transparent, thanks partly to the use of the flat roof, which we owe to the properties of bitumen. This directness, this way of building without complicated methods of getting around difficulties, is to my mind the characteristic of our modern architecture.

I greatly admire the Baroque style, which has created impressive spaces; often singing spaces of great dignity and festiveness. But how solidly constructed those space-enclosures had to be: the walls, ceilings, vaults, became an end in themselves: they claimed a good deal of attention and were decorated with the overburdened ornamentation of the period; a period indeed of greater refinement and greater luxury than ours, but lacking our wide horizon. Modern man has no wish for a superfluity of ornament. He finds in architecture, as in all other manifestations of art, that the most striking effect is often attained by the very simplest means.

We know very fine drawings, made with but a few lines, drawings in which complete expression has been obtained by the art of omission. We know the same economy in music. Mahler has written symphonies scored for a huge orchestra; for me, as for many, often too noisy. But in his "Kindertotenlieder" and his "Lied von der Erde" this much discussed composer reaches solitary heights, for the very reason that he leaves out so much. Similarly in literature, we know passages in which the essential is not even mentioned, but is nevertheless revealed between the lines. In the same way modern means of construction afford us the opportunity of doing without many things in our enclosure of space and thus attaining a stronger expression of space.

The other day I received an American journal with, among other illustrations, those of a design for the building

(Continued on Page 345)

NEWS FROM THE INSTITUTE

CALENDAR OF EVENTS

Annual Meetings of Provincial Associations:

British Columbia, Empress Hotel, Victoria, December 15th and 16th, 1952.

Manitoba, Fort Garry Hotel, February 2nd, 1953.

Ontario, Royal York Hotel, Toronto, January 16th and 17th, 1953.

Quebec, Windsor Hotel, Montreal, January 27th to 29th, 1953.

NATIONAL GALLERY OF CANADA COMPETITION

The professional adviser, Professor Eric Arthur, has announced the decision of the jury. The six successful architects now proceed to the second, and final stage from which one will be chosen. The Finalists are as follows: Mr Gordon S. Adamson, Toronto; Mr William J. McBain, Toronto; Messrs Green, Blankstein and Russell, Winnipeg; Mr George A. Robb, Toronto; Mr Vincent Rother, Montreal, and Messrs Smith, Munn, Carter, Katelnikoff and Ian Brown of Winnipeg.

The Jury of Award consisted of Mr Alfred Barr, Director of the Museum Collection, Museum of Modern Art, New York; Mr John Bland, Director of the School of Architecture, McGill University; Mr Eero Saarinen, Architect, Bloomfield Hills, Michigan.

One hundred and four architects competed. Chapters or galleries or groups of architects in smaller centres who wish to exhibit the drawings, (either the successful six, or all one hundred and four sets) should write the Director, The National Gallery of Canada, Ottawa. The drawings will not be available until after May 1st, 1953. Application has been made for the exhibition of all drawings in Toronto at the time of the RAIC Annual Assembly in April.

FELLOWSHIP IN COMMUNITY PLANNING

Central Mortgage and Housing Corporation has announced that a fellowship for post-graduate study in community planning has been granted to Michel Belanger, B.A., of Levis, Quebec. Mr Belanger, a graduate of Laval University where he took a post-graduate course in economics, will study at McGill University.

Six similar awards were made in July. The fellowships are valued at $1,200 each and were established to aid students in preparing for careers in the field of community planning and allied occupations. The funds are provided under the terms of Part V of the National Housing Act.

Applicants must be graduates of recognized universities in the social sciences, architecture or civil engineering and are judged on the basis of personal ability, academic qualifications and practical experience.

The committee of awards for 1952 consisted of J. R. Mallory, head of the Department of Political Science at McGill University, as chairman; Edouard Fiset, planning consultant for Quebec City; and Humphrey Carver, chairman of the research committee of Central Mortgage and Housing Corporation.

ALBERTA

A pleasant resource of an architect's leisure – should he have any – is to review the varieties of human conditions that are reflected in the great buildings of all times, not excluding those of our own time as one of the company. Every period of architecture speaks to us of the people of that period, and we can best understand them if we examine the work of each with our imagination widely awake to the meaning it had at the time of its creation to the people that created it. With the help of a little relative general reading, we can live with those who ordered and with those who erected works which, not only of themselves present great interest, but also supply much food for thought, artistic, social, political, scientific, philosophic and psychologic.

As an example, we may take one work which, at first sight, may appear the most barren of interest – the Egyptian Pyramid. Architectural historians have been inclined to skip lightly over this, so that the truth about it, as distinguished from a handful of facts, has to be sought in general, rather than in architectural writings. The sheer size of the great pyramid has prevented it from being so lightly leap-frogged over by the public. But even its size has been made an accusation against it on the ground that the bigger a thing is the worse it is if it can show no other value. That it has involved enormous human effort has laid hold upon those whose lives are spent in effort. Complacent persons, regardless of truth, have smugly tried to depreciate this amazing physical feat by informing us that wicked tyrants lashed unwilling slaves to perform huge labours for the personal glory of their masters. We happen, however, to have miles of contemporary pictured records telling us how these Egyptians really worked and lived. These records compare favourably with the best of modern journalistic reporting. Throughout all these reports you shall find no record of compulsion to work. The fact is that ancient Egypt was occupied by a mild-mannered, peaceably disposed, extremely industrious population governed by a class of intellectual and humane rulers. There is ample evidence that this government was carried on by paternal methods and was obeyed in a happy and childlike spirit. It has been said that their workers were slaves. They were slaves just in the sense that young children can be said to be slaves of their parents. Chattel slavery and forced gang-slavery did not and could not exist, so open were the boundaries of the land for escape and so little did social conditions call for anything of the kind. The pyramid became possible owing to the union of intellectual guidance and childlike acceptance of this guidance. Its foundations were laid upon tremendous popular enthusiasm.

From this state of society, there resulted the first genuine emergence of the human race, from a condition of unstable barbarism to one acknowledging the control of reason and humanity with some hope of stability. Greece learned from Egypt, Rome from both Egypt and Greece and thence arose our own western culture.

People and rulers were alike proud of their superiority to other nations in intellect and working skill. They made the discovery of the power of overall organized co-operation, and they set to work to exhibit it. They constructed remarkable canals which have left little or no trace beyond the bare record of their existence. The country was so favoured by natural conditions that such public works as we find essential were scarcely required. The Nile was a ready-made and self-maintaining highway and an unfailing water supply. A succession of crops could be grown yearly. Fish and fowl abounded. The Hebrews, having wandered forth into the wilderness, remembered "the fish that we did eat in Egypt freely, the melons and the leeks and the onions and the garlic".

In this happy condition, the Egyptians hit upon the idea of building great permanent monuments that should absorb all unemployment, and, at the same time, display and give some adequate outlet to their skill and joy in craftsmanship, to their mathematical knowledge and, above all, to their matchless power in organizing great numbers of men upon a great project. The great pyramid required solutions of a number of mathematical problems, and it exhibits a clear understanding of these and also a fine skill in applying this knowledge to practical construction. The base is a square, the sides of which are 9,068 inches, more or less. The actual more or less as executed must be expressed in fractions of one inch. To this extent they require forgiveness. How did they check their squareness and their lineal measurements? It is supposed that they did not know the relationship of the side of a square to its diagonal. If they did, they could not express it by a few arabic numerals and a squiggly sign. How did they instruct their masons on the cutting of the stones at the bases of the four corners? The two faces of each of these stones must be exactly at that angle which, carried up to the height of over 480 feet, shall meet those of the other three corners at a specified but invisible point. Incidentally, the mitre between the faces must be accurately worked to present one unwavering line up to that same imaginary point. With our good drafting boards, beautiful paper and fine instruments, we can work with considerable accuracy but not sufficient accuracy for that. The masons who faced that mighty mass were men of skill indeed.

I had thought to have presented a number of the practical problems involved, but time is called and I must leave that game to my industrious readers to play for themselves if they care.

Cecil S. Burgess

ONTARIO

This Ontario letter is being slanted at a particular group within the membership of the R.A.I.C. The "fortunate" group I refer to are those architects who have graduated from the University of Toronto.

Since the end of the war, the School of Architecture in Toronto has come of age. This was publicly acknowledged when the School deserted the parental roof of the Faculty of Applied Science and Engineering and became established on the campus as a separate entity. A natural corollary to this was the formation of a brand-new Architectural Alumni Association. Previously, the architectural graduates formed a rather unimportant and forgotten segment of the Engineering Alumni. Today we find ourselves in the unhappy position of being a rather unimportant and forgotten alumni! Why is this distressing situation so? The young graduates from the recent years form almost the entire alumni, but of the older graduates we have only the barest sprinkling.

Alas, we know it for a tragic fact that most architects today are swamped with work – even U. of T. graduates! When approached to join our infant organization, some of the "old boys" complain that there are already too many architectural organizations to attend, i.e., the Toronto Chapter, the O.A.A., the R.A.I.C., etc. The answer to this justifiable criticism is that our architectural alumni is an organization that practically never meets! Some of the younger fire-brands of the organization have insisted on a more positive programme, but we, on the executive, have the situation well in hand and can promise all and sundry to keep the social events down to about two per year!

Seriously, one of the purposes of any alumni is to provide a common meeting-ground for old and recent grads. This has been difficult without a good representation from the old guard. Incidentally, if any of you non U. of T. architects read this and feel an inexpressible urge to join our association, on payment of a ridiculously small fee, we have an opening for several honorary members!

We, from the U. of T. Alumni are more than pleased with the results of the competition for the National Gallery. No less than three grads placed as finalists, Messrs Adamson, McBain and Robb. We are looking forward to seeing the sketch designs, which no doubt will be illustrated in the *Journal* at a later date.

In conclusion, may I say that no matter what reports are to the contrary, your alumni *is* growing lustily with interesting plans for the future. We do want and need a better representation from the older grads and it is in the hope of attracting some of you to the fold that this letter has been written.

Dan T. Dunlop

OBITUARY

Samuel Herbert Maw. The late Mr Maw was born in Needham Market, Suffolk, and was educated in England. He was one of the winners of the Soane Medallion Travelling Scholarship, an early indication of the success he was to achieve in his profession.

He came to Canada in 1912, working with Darling and Pearson, Toronto architects, on the Parliament Buildings, Ottawa. From 1929 until 1936, he was architect to the T. Eaton Co., Toronto. About this time, too, he was associate architect with George and Moorhouse on the Toronto Stock Exchange. The period 1940-46 saw him serving in Ottawa with the Department of National Defence. In 1947, he became a partner in the firm of Govan, Ferguson, Lindsay, Kaminker, Maw, Langley and Keenleyside, Toronto. Mr Maw was outstanding in Canada in the field of architectural perspective and rendering.

A past president of the Overseas League, Toronto Branch, Mr Maw was also a past member of the Arts and Letters Club, Toronto. His hobbies were etching, pictorial map making and gardening.

James Govan

John James Murray. The late Mr Murray was born in Kirkcaldy, Scotland, and received his education at local elementary, high and continuation schools and at the Heriot Watt Art and Technical College, Edinburgh, where he graduated with first class honours in all subjects and was medalist in his third year. On leaving school, he was apprenticed to William Birrel, Kirkcaldy architect, for a period of five years.

Emigrating to Canada in 1911, Mr Murray settled in Hamilton, Ont. He subsequently worked with a number of architects in the city and district, the first of whom was Stewart McPhee. In 1915, he joined the 86th Machine Gun Battalion, CEF, and served overseas until the end of World War I. He returned to McPhee, Kelly and Darling, remaining with this firm until 1932.

In 1937, Mr Murray was appointed to the staff of the Provincial Architect, Toronto, and was employed there until 1939, when he joined the architectural staff of the Department of National Defence (Air Force). In 1944, he assumed his former position in the Provincial Architect's office and was employed there at the time of his death.

Mr Murray was a member of the Masonic Order and was keenly interested in church affairs.

A. C. Burnett-Nicol

Ramsay Traquair. The flag that flies over the Arts Building was designed by Ramsay Traquair. In this, in the Baillie Library window, in many bookplates and woodcuts, Traquair has left his pleasant fingerprints upon McGill. He has also left us a score of good stories and the material for many more, for he was the academic "character" *par excellence.*

From a father who was a distinguished authority upon fossil fishes and a mother who was a famous painter of miniatures and the first woman to be elected to the Royal Scottish Academy, Traquair inherited a surprising variety of talents and tastes. In a favourable academic atmosphere, and nurtured by his own hard work, these gifts developed mightily, and all his friends will recall him as a man with an amazing fund of knowledge and at least a dozen hobbies.

And what fun he had riding them! A natural talker, and a good one, he was ready to give a little lecture on almost anything at almost any time. He spoke with authority, for example, on the churches of Istambul, fly-fishing, early Canadian silversmiths, the history of European dress, nonsense verse, folklore, butterflies, theatrical make-up, fencing and rock gardens. On most of these he was a real authority; on all of them he sounded like one.

It was an amiable and good-natured habit for Traquair never demanded that you should agree with him and preferred that you should not. Moreover, as his caricature of himself shows, he had a sense of humour towards himself and, those who knew him best, like him best. In a long life, as a professional and amateur talker, he said a lot but never a word of malice and the very few who could not enjoy his company were all people of a parallel loquacity.

As the head of our School of Architecture for twenty-two years, Traquair taught many brilliant pupils and must have influenced them greatly. In all he said, or wrote, or did, there was an obvious feeling for style, a feeling that must in large degree have entered into his students. Through them, as well as through his writings, he has done much and will still do much for Canadian architecture.

Some of Traquair's minor recreations have been mentioned above. His major work was his book "The Old Architecture of Quebec". This was the harvest of a quarter-century's research and is the standard authority on the subject. It is pleasant to think that the writings of a Scotsman at McGill have helped to awaken the French of this province to the high quality of their ancestors' work. It was pleasant, too, that the University of Montreal should recognize Traquair's work with an honorary degree.

Although Traquair was a bachelor he was what Max Beerbohm calls a "hostish" person and, to appreciate his full flavour and see him at his best, you had to be his guest in his summer home – a lovely place – in Guysborough. There he was in complete harmony with his setting, cultivating his beautiful garden, fishing the local rivers, drinking tea at all hours on his verandah and talking to his friends. Within his own grounds he normally wore a kilt and was always "The Laird" to his close friends. To the local farmers he was "The Professor" and whenever they saw an unusual moth, or flower, or dead bird, they took it to the Professor for identification, not perhaps because they had any acute intellectual curiosity, but because they were very fond of him and realized how happy their finds made him and how he loved to tell them all about it!

There, in the cottage hospital he helped to establish, Traquair died, and there he was buried. A great crowd came to his funeral; the Lieutenant-Governor was there as a tribute to an important citizen; I am confident the farmer's boy was there too, as his tribute to "The Old Professor".

T. H. Matthews,
Registrar, McGill University.

(This tribute to the late Professor Traquair appeared in the "McGill News".)

CONTRIBUTOR TO THIS ISSUE

D. Newton Glick received his B.S. degree, majoring in Landscape Architecture, at the University of Massachusetts in 1936. After one year of graduate work he earned his Bachelor of Landscape Architecture degree from the same school and was elected to Phi Kappa Phi, the national scholastic honorary fraternity. He then went to the Graduate School of Design, Harvard University, where he obtained his Master in Landscape Architecture in 1940 having been awarded the Austin Scholarship.

After a year in a professional office, he served as consultant to the Tennessee Valley Authority and later joined its Site Planning Staff where he was responsible for major site planning work for five years. For a period during the war he served as shift supervisor in the Atom Smashing

Plant at Oak Ridge, Tennessee. He is now an Assistant Professor of Landscape Architecture and Urban Planning at Michigan State College, East Lansing, Michigan.

TOWN PLANNING AND ARCHITECTURE AS AN EXPRESSION OF THEIR TIME

(Continued from Page 341)

of the "Idlewild" municipal airport, New York. I was struck by the spatial effect of those huge halls, from which the traveller can freely survey the entire aerodrome. The building has the same directness of shape as the aeroplanes which land around it. This seems to me the art of space, in complete harmony with the object of the building.

As a far more modest example of what I mean, I can quote a recently completed project from my own practice. For the harbour town of Amsterdam, Velsen-Ijmuiden, I planned a new town hall, on a newly projected square. The council chamber, seat of the town council, juts forward on the first floor, facing the square. The main entrance is situated under the shelter of this projecting room, built on two pillars. The building makes, as it were, a decidedly expressive gesture: like an outstretched fist this council room projects on to the square, a symbol of the grip of authority. How simple, and with how few constructive means is such an effect to be obtained nowadays!

This has brought me to the last of my reflections. I hope I have made it clear to you why I pin my faith to the future of our architectural art. I am convinced that if we build in this simple spirit – the best because it is simple – on the basis of feasible extension schemes, making use of the splendid modern means at our disposal, we shall be able to raise towns in which space will sing again.

Does this conception of mine lead to any specific "modern style"? I never concern myself much about this question. The artist's free attitude towards the building problem will always lead to individual variations and these may even enrich the town's appearance. I certainly do not anticipate so strong a unity of form, nor such a general appearance of similarity of details as in former periods. Life has become far more complicated than it was, and in consequence our society demands greater variety in building, for a far greater diversity of purpose. It seems to me that if we face our problems on this reasonable and obvious basis, without the preconceived object of doing everything differently *pour épâter le bourgeois*, and with the modest attitude of servants of the community, hoping to be allowed to make something good and beautiful with all the resources our time has allotted us, for the good of everything that our time demands of us, then no doubt a spiritual unity, a common character will be manifested in all our work. And that, after all, is style.

Nothing beautiful has ever come into being without the determination of the artist to attain beauty, and his complete devotion to this end. May we be led not only by *sagesse de l'esprit* but also by *sagesse de cœur* so that we may give to this thrilling age its own captivating beauty – a beauty which is essential to life.

This paper was published in the R.I.B.A. Journal, and is reprinted here with kind permission. It was translated by A. Thompson of the R.I.B.A. Library staff.

BOOK REVIEW

EARLY AMERICAN ARCHITECTURE by Hugh Morrison. Oxford University Press, New York, 1952. Price $14.50. This is a solid book of nearly 600 pages and 500 illustrations. Covering, as it does, the whole range of building in North America from St. Augustine (1564) to the 19th century, it should, like Banister Fletcher, be a useful book in any public library. It is not, however, a readable book. It is particularly weak in the fairly lengthy sections on the architecture of England and on the 19th century in the U.S. In the former, one finds one's hackles rising when one reads of Elizabethan as a "ghastly *mésalliance* between Gothic fact and classic theory"; of "Hardwicke Hall with its factory windows" . . . "and one or two other monstrous and inept stone piles." When the author sees only a "certain elephantine majesty" in Blenheim, one doubts his standing as a critic; and when he describes Sir John Vanbrugh as a Dutchman, one doubts the historian. Sir John was as much a Dutchman as Franklin Delano Roosevelt.

It is particularly irritating to the modern reader to see the 19th century crammed into a few undigested pages. That was a more exciting and creative century than the two that preceded it in North America, and it deserves better treatment, or kindly oblivion. Professor Morrison writes as though his own book came to an end in 1899 – "But by the end of that century, these various trends were beginning to draw together to form an integrated and characteristically American culture, out of which might emerge a genuine architectural style such as had belonged to the thirteen colonies in the eighteenth century." The author must surely be aware that in the first fifty years of the 20th century no such "genuine architectural style" appeared in the United States, and that, in the year of the publication of his book, leadership in architecture in the U.S. came from three immigrants – Gropius, Mies van der Rohe, and Neutra. The name of the most distinguished architect living today, Mr Frank Lloyd Wright, is not mentioned in the section on the 19th century.

Professor Morrison is most useful when he stays in the 18th century on American soil – and when he is descriptive, rather than critical.

E. R. Arthur

Facts by Pilkington about Glass
FOR ARCHITECTURAL STUDENTS

VOL. 2 — No. 18
WORK ON GLASS
Combined Processes

The last two issues of this series discussed the processes of sandblasting and acid etching to achieve decorative effects on glass. The purpose of this page is to demonstrate the use of the two processes together. The effects which can be achieved by an imaginative artist who understands the processes are almost infinite. The two examples shown are but an illustration. Their application are many and varied in public buildings and especially in restaurants and retail stores.

FIGURE 1
The design on this example is carved sandblast. The background is acid stippled on obscured glass.

FIGURE 2
This example shows shaded sandblast on the design. The background is acid stippled on clear glass.

Actual samples of decorative work on glass are always available for further study or demonstration. Application can be made to any of our branches.